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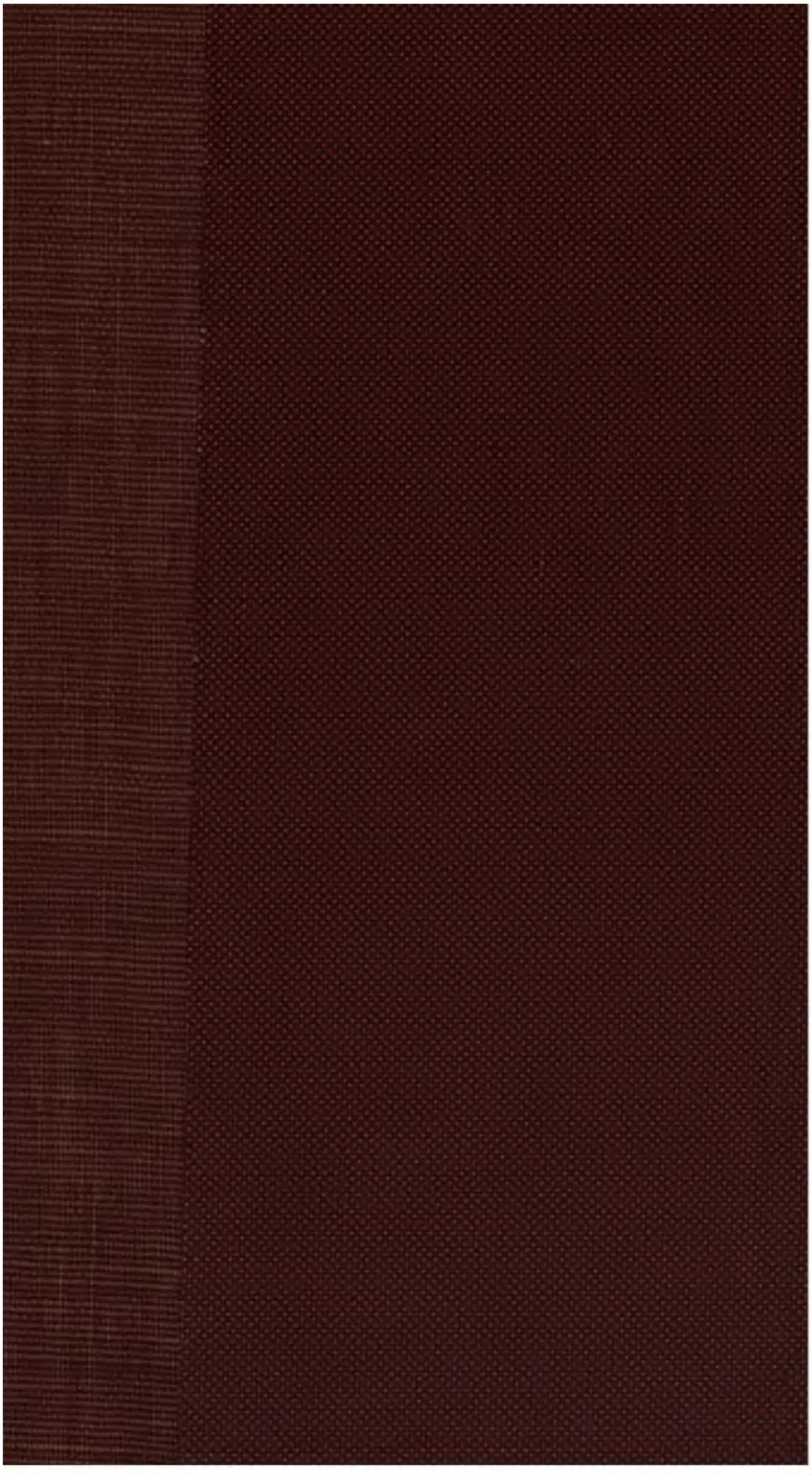

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Charlotte Cushman

A LECTURE

BY

LAWRENCE BARRETT

WITH AN APPENDIX CONTAINING A LETTER
FROM JOSEPH N. IRELAND

Publications of the Dunlap Society. No. 9.
New-York, 1889.

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CHARLOTTE CUSHMAN

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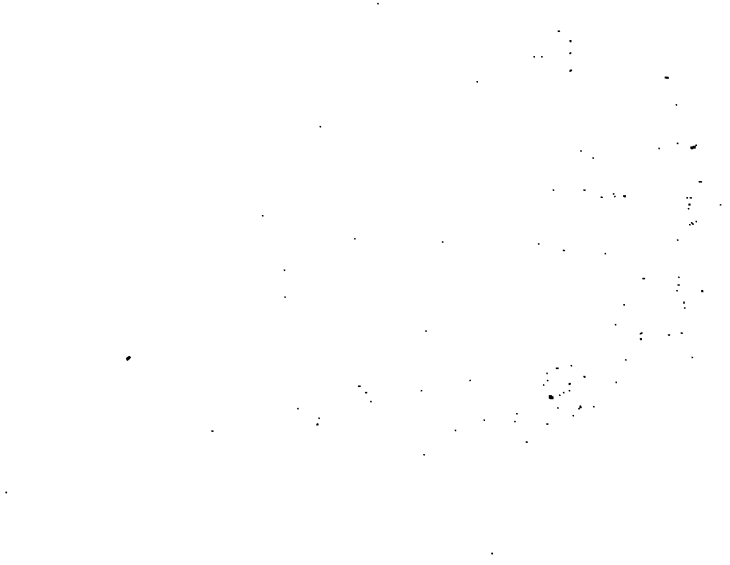
CHARLOTTE CUSHMAN.

HARLOT

1874



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NEW-YORK
THE DUNLAP SOCIETY
1889

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NOTE.

Mr. Henry Edwards, one of the Executive Committee of The Dunlap Society, has kindly consented to prepare the Bibliography of Charlotte Cushman and the List of Portraits. It is expected that they will be ready next winter in time to appear as an appendix to the next volume of Biennial Reports.

New-York, June 1, 1889.

NEW-YORK
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Charlotte Cushman.

WOMAN'S influence, wherever exercised in the world's interests, has invariably tended to good. Her personality has not only stimulated the object of her labor, it has also elevated and refined it, opening up new possibilities, and creating new avenues to excellence. It was she who taught, by her example to the barbarian, the creed of mercy which "seasons justice." In her name the bloody code became less terrible, while over the cruel heart of the tyrant she has often shed the divine light of forgiveness, manifesting her influence by deeds of mercy and kindness. Her office has ever been to inspire the hero with courage, to quicken his temper to lofty emotions, and to hold the reward for his valor and tenderness in the priceless quality of her love. Over the darkest horrors of the feudal system she gives forth the only light which escapes from that era of ignorance and cruelty, in acts of mediation and tenderness which soften and melt the obdurate heart of the barbarous feudal sovereign. The days of chivalry arise only as a manifestation of her growing influence, and show to mankind a higher pur-

pose and a more noble career than that from which she had emancipated the nations.

Sensibility and imagination are hers; the qualities which lead to high purposes and to progress. Finding a sphere for her own and the world's improvement, where man has passed blindly over, these divine qualities aid her in applying to her new career the best means to attain the end. In her hours of ease shrinking and timid, she rises to the heroic when called upon to suffer or to sacrifice. Seemingly formed for seclusion and retirement, she becomes bold and fearless when the occasion demands, and the nerves which quivered at an imaginary peril are braced with unflinching firmness when the real crisis arrives.

"Is it for this, the Spanish maid aroused,
Hangs on the willow her unstrung guitar,
And all unsexed, the anlace hath espoused,
Sung the loud song and dared the deed of war?
And she, whom once the semblance of a scar
Appall'd, an owlet's larum chilled with dread,
Now views the column-scattering bay'net jar,
The falchion flash, and o'er the yet warm dead
Stalks with Minerva's step where Mars might quake to tread."

Her mission is to purify, to ennoble, to elevate; and wherever she becomes man's fellow-worker, that which she takes upon her to do is certainly improved in those directions. The avenues formerly were few by which she could independently influence the world, and prejudice and ignorance, for many centuries denying her claims to equality in the fields of labor with man, held

back her growth and retarded her ultimate influence. Shining exceptions had forcibly burst the bonds which enslaved the sex in all the ages; but it was not until the latter part of the seventeenth century that women could boldly demand a place by the side of man in other labors than those of the spinning-wheel, the plow, and the domestic hearth. Casting off the shackles which had bound her to bodily servitude, and spurning the law which chained her to the menial service of her master, she forced her way into literature; and, as usual, the drama, which has ever been, not only the evidence, but the pioneer of all civilizations, became the open door by which she made her entry upon the arena of thought. The patient fingers which had woven the gorgeous tapestries adorning the palaces of kings could also grasp the pen and carry into literature the influences of taste, culture, and a noble purpose, which should refine and elevate while instructing the world. She came at a happy time for England and for mankind. Her advent was needed. The reaction after the strain of false piety which Puritanism had introduced was fatal to all decency, all morality. The spirit of bigotry which had overthrown free thought and all literature, with the divine right of kings, after closing the theaters, and interdicting the immortal works of the Elizabethan dramatists as impure and impious, for a score of years had at last yielded to a new era, whose riotous protest against the hypocrisy of the past was even worse for mankind than the evil it cast out. The very sources of thought were poisoned. License became the order of the day, and decency and purity

of life were the scoff of the men of fashion, the jest of the court. With the opening of the theaters, a new literature was created; a literature abounding in wit, but reeking with the filth which could only be agreeable to the wants of the age. The theater of the time illustrated the culture and taste of its frequenters as truly as it has ever done; and even a brief examination will show us the height to which public taste has attained.

Before the death of Charles I., and even under the narrow policy of his father, the theater still lived under the influence imparted to it by those immortal writers and actors who clustered at the feet of Elizabeth, and helped to make her reign so glorious. The example of such an actor as Alleyn, the companion and friend of Shakspere and Jonson, the founder of Dulwich College,— of such a gifted scholar and actor as Cartwright, who bequeathed books, paintings, and furniture to the same school,— prove to us that the stage of the Elizabethan era had reached a position from which it was moving on to higher and nobler planes of excellence. The actors were coadjutors of the great authors in improving the public taste, and the drama bade fair to rival the best days of the Grecian period, both in the quality of its literature and the aim of its existence. License of speech and freedom of expression had not yet been banished from the lips of men, and the influence of the days of woman's enslavement was yet too strong; but, compared with the Restoration, the language of Elizabeth was purity and decency itself.

The sparkling wit and exuberant humor of the writers of that period atone in a measure for their free speech; they degenerate into license only in the riotous play of their bubbling fancy; and the sprightly language of Benedict and Beatrice only now and then betrays the prevalent taste of the age, which would have resented license without wit, and rejected mere suggestions of impurity without the adornment of fancy. While yet the roots were fragile in the soil, they were torn up and cast aside by the violence of the tempest which swept over England, destroying not only all the fresh hope which had but newly sprung in the national heart of a vigorous and healthy literature, but sweeping away all landmarks and obliterating alike the glorious and the inglorious past of England. In the dark night of Puritanism the stage was mute. The doors of the Globe and the Curtain theaters were closed, many of the actors serving either in the royalist army, like Mohun, or, living from hand to mouth in spite of the law, furtively pursuing their vocation in the country houses of the great nobility.

With the Restoration came the drama again. The theaters were opened, and once more the kings and queens of tragedy and comedy hold their mimic reign. The form and structure of the new theater were the same as the old, the one modeled upon the other. The stage was still a dark and dirty space, ill-lighted by a row of candles in front and at the sides. The scenery was as poor and meager as that for which the chorus in "Henry V." apologized fourscore years before in Shakspere's Globe. The parts of women

were still taken by boy actresses; and Kynaston was at the same time the *Ophelia* and the *Prince Hal* of the theater. The literature, however, was changed. The new era produced a whole volume of dramatists whose works immediately usurped the stage. The tragic bombast of Tamerlane replaced the tragedy of passion and nature of the Elizabethan age; while comedy, which reflects the social habits and follies of the time, took on all the hues of the Restoration. As the people had so long denied themselves all healthy amusement, so they now ran riot in the opposite direction. The court was the scandal of all decent people, and the stage became its mirror — no better, no worse, save that what might be suggestive or coarse from the lips of a boy actress became blasphemy or obscenity when uttered by a Castlemaine or a Portsmouth. The playhouse then was the resort of the wits and young sparks of the town, to which they adjourned after a parade in Green Park or a dinner at Will's coffee-house, to chat with each other during the scenes of a play, or disturb a performance by their interruptions of the players. They occupied places on the stage itself, and the actors were jostled by them when entering for a scene or in the midst of one. In a word, the uproar behind the footlights of the theater must have greatly disturbed the decorous representation of tragedy or comedy. The ladies of degree who came to the play were masked, and would have blushed to be seen otherwise there; while a Sedley or a Rochester chatted aloud in the boxes in the midst of the ravings of *Monimia*, or exchanged personalities with the orange

girls of the pit, while Betterton was uttering the splendid soliloquies of *Hamlet.* The representation of female characters by women banished much of the indecorum of stage manners from public observation, and, while the change did little at first toward improving the morals of the stage or its literature, it forced the evils into the shade, where they became less publicly offensive, and from which at last, in a purer era and thanks to the influence of women, they were banished entirely. It seems scarcely possible that the heroines of the Shaksperean drama could have been created at a time when there were no females to represent them — that the great bard could have borne to see the divine graces of his *Ophelia, Imogen, Viola,* or *Desdemona* bodied forth by even so good a boy actress as a Nokes or a Kynaston, who were the last and best of the school; and it is hard for us to fancy how an audience could patiently endure such performances. Thus the stage was ready for a new departure in many branches.

It came in the first place through the intervention of Davenant, who introduced woman to the stage, and was carried forward at one step in the life and work of Thomas Betterton, gentleman, an actor who was fitted by genius and character to be the reformer of the stage; who, in the midst of an age of corruption and licentiousness, led a pure and studious life, elevated his art incredibly in his fifty years of service, and died, full of honors, while still in harness. By his side stands the beautiful Miss Sanderson, who afterward became his wife — the idol of the stage, the glory of her name;

one of the first of the actresses and one of the purest of women; a grand artist, a noble wife, whose *Ophelia* became the type of her own fate, as she died insane when her *Hamlet*, Betterton, had passed away, and one grave held both—the first lady and gentleman of the stage after the Restoration. In the same company were Miss Davies, a fine actress of tragic parts; Elizabeth Barry, the "beautiful," as she was called, and the generous rival of Mrs. Betterton; and Mrs. Bracegirdle, who lived to see Garrick.

As soon as the barriers were thrown down which had kept woman from the stage, a line of gifted persons immediately usurped the throne, and developed new beauties in the test of the great dramatists. The field in which sensibility and imagination, allied to beauty, could be displayed had been at length discovered; and with a stroke all the old shackles which had bound her sex were cut away, and she freely rose to her new station, with the influence for good which had never abandoned her. A new royalty was given to her keeping. She who had so often directed the actions of man in the court and the camp was now his rival in the domain of the intellect. At once it was seen that woman could write as well as act, and soon the field of imaginative literature was open to her, wherein she has since maintained her ground. Consider the career of some of these extraordinary women. Instantly commanding the admiration of the town by their genius, either in tragedy or comedy, they soon attain to that influence which affects the destiny of nations. A Mountfort charms at sixty, and leads

her slaves captive by the double chain of beauty and talent. Moll Davies invades the palace by her matchless graces, disputing with a duchess upon the threshold of royal favor, and becomes the female head of a royal house, whose descendants are to-day among the proudest nobility of England. Nell Gwynne throws down her orange basket into the pit where she found it, leaps upon the stage as a queen of comedy, laughs her way into a people's love and a monarch's favor, founds Greenwich Hospital, establishes a line of royal dukes, becomes the last thought of a dying king, and at thirty-eight leaves a memory over which the angels weep when contemplating her possibilities in a better and purer age. The line is never broken. The grave closes over a Charles, a James, and a William, and the glorious reign of Anne is ushered in. The air becomes clearer, and we can see the dawn of that better day which was promised when woman first came to the stage. An Oldfield, a Cibber, a Bracegirdle pass before us, stately queens of tragedy; a Woffington and a Clive laugh at us through the mask of Lætitia or the fan of Lady Betty Modish, and we are already far away from the days of Dryden and Etherege and Wycherley. Kitty Clive may weary the soul of poor Garrick by her caprice; Mrs. Cibber may cry and cozen by her beauty and genius (for these grand creatures are capricious women still); but already is born a being who, having none of the traditions of a vicious past to hamper her,—creature of a more decorous and decent age,—will create anew the helpfulness of her sex, and carry still higher the standard

under which she is enrolled. Already the Siddons is here, and the rustling of the robes of the tragic muse is heard as the laugh of Kitty Clive dies away and pretty Mrs. Bellamy goes into retirement. The stage, which reflects its era, has been no worse than its time, and as the old eighteenth century passes into night, the dawn reveals a better hope for the incoming age.

The comedy of wit and the drama of sentiment, which came in about the middle of the century and supplanted the obscenity of the Restoration, gave way in its time before a revival whose influence is still felt by us. The direction of German inquiry toward the drama of Shakspere, in the works of Lessing, Goethe, and the Schlegels, gave a new impetus and a new direction to English thought about the last quarter of the century gone. French imitations and empty frivolity, lofty bombast and prurient sentimentality, fell at once before the revival of those plays which, created in the birthplace of the romantic school, and reflecting the nature of man and his passions as no other drama since Æschylus and Euripides had done, will survive as long as English is spoken or read. As the leader and exemplar of this revival appeared David Garrick, who was destined to gain not only a present fame and fortune as his reward, but to reach a late posterity by his association with a revival which embraced a complete revolution in the thought of England. He was well fitted to bear the honors of such a task. A man of learning and of taste, a poet and dramatist, as well as a great actor, the companion of the greatest wits and statesmen of his time,—a thoughtful, far-seeing

man of business as well,— he appears as the very fittest champion of the new task. Under his guidance at last the sensibility and imagination of gifted women like the Pritchards, Bellamy, and Cibber find a sphere of expression in the characters of Shakspere, too long banished from the stage. Clothed at last in befitting and appropriate costume, the magic of their beauty, the tenderness of their expression, the delicacy of their representation, placed these heroines, the *Ophelia*, the *Beatrice*, the gentle *Viola*, where they still remain, at the summit of ideal characterization. The girlish passion of *Juliet*, whose soul reflected the purity of childhood, was presented with all its creator's purpose in the hands of Mrs. Cibber; the hoidenish *Rosalind* wore her doublet and hose in a "mannish fashion" under the smile of a Jordan, and *Imogen* lived at last in the mirror of a Bellamy's genius. How would Shakspere have rejoiced over such grand realizations of his fancy! Succeeding to the curule chair of David Garrick, "whose death eclipsed the gayety of nations," came the Kembles, a family whose line is not yet extinct. They furnished a grand chapter to stage history, and lifted their art still higher than they found it. The foreign drama caught the infection of the time, and Talma on the French stage rivaled Garrick and the Kembles on the English. In Mrs. Siddons the grand heroines of Shakspere found a worthy interpreter. In her hands new beauties were added to *Lady Macbeth*, to *Volumnia*, and other stately heroines of the tragic school. A woman of strong character herself, pure and lofty of nature, she carried into her art all her vigor

of intellect, all the culture of the higher mental qualities, and her performances were marked by the evidences of thought and the temperament of a stainless womanhood.

A pure literature found a pure representative. The impure lives and the gross manners of the Restoration, which had defiled the court and the stage, had passed away, and a nobler and better condition had arisen. Henceforward the heroines of the theater were to be judged by the standard of a Siddons, not only in talent, but in character, and an O'Neil, an Ellen Tree, a Miss Warner, and a Charlotte Cushman became the inheritors of both these qualities. Under these distinguished women, the drama, voicing the sentiment of a healthy civilization, moved upward in its lofty mission.

To show how the last named of these royal souls carried out her share of the task allotted to her is the object of this essay — a labor at once of love and justice to a departed friend and a great woman. Touching only upon the salient points of her career it will not be necessary to enter into details or statistics. Through the male and female branches of her family she claimed affinity with the only aristocracy New England can boast. Amongst that devout band which fled from papistry, persecution, and playhouses, the ancestors of our first American actress were registered — an accident of birth which she was never called upon to assert in excuse of her genius, but which nevertheless did not manifest itself until she had reflected backward from the brilliancy of her own meteoric course a bright light upon the " hardy few " who in darkness and trial began our civilization two centuries ago. Whatever may have

been the worldly circumstances of those whose blood she inherited and ennobled, her own immediate surroundings at her birth were humble enough. The difficulties of her early life only developed to their utmost all the higher qualities of Charlotte Cushman's nature. Born of a family which had no wealth to bestow, she saw early the necessity of mapping out her own future. Having a fine voice and a robust physique, with a natural taste she soon devoted herself to music, looking hopefully through her years of preparatory labor to the time when she might take her place among the queens of the lyric stage. Whoever has known the difficulties of preparation and study which a musical training calls for can appreciate how, unaided by wealth or influence, this woman struggled to obtain what was necessary not only to satisfy an art craving born with her, but to silence that other handmaid of the arts, the calls of want and the needs of those depending upon her for bread. The story of her self-sacrifices in this novitiate I need not dwell upon. In all her trials she was upheld by the nobility of her purpose. In this purpose she was destined to fail. Her loss of voice at the critical moment of trial forever closed that avenue to fame. Nothing daunted by her first failure, which involved all the care of her many years of study, she dashed away her tears and sought another path by which her fortunes might advance. An opportunity presented itself in a kindred art, and as *Lady Macbeth* Charlotte Cushman, taking advantage of such dramatic training as she had obtained incidentally to her musical instruction, stepped for the

first time before the public whose service she was destined to live and die in. The song of *Semiramis* was changed to the war cry of the Scottish Thane's wife, and her own indomitable purpose was well illustrated in the fine scorn of *Lady Macbeth* when her vacillating lord hints at failure. She knew not that beast word. Her success was immediate. Her physique assisted her greatly in the physical requirements of the character; and it was evident that she possessed a quick and observing mind, which would seize and retain the technical stage knowledge yet necessary for her advancement. Her face was plain, but of a noble expression; her form tall and elastic, her gait majestic. The loss of her singing voice had not robbed her of the vocal power necessary for stage purposes, and her musical instruction and nice taste had educated her ear to the proper modulation and economical use of that power which remained. Of a nervous, active temperament, her acting was of the restless type. Repose she never attained to nor seemed to desire. When reproached by a friend for her constant action, which defied repose, she replied that Siddons was so beautiful of feature that she could well be content to stand still and be gazed at. But it was not so with herself; she must occupy the eye with action and movement, for if she were still her beauty would suffer from criticism and half her influence be lost.

She shared with her fellow-actors in her early career all the vicissitudes of a public service. She became initiated into a love for her art by the trials through which she passed to conquer success, and

like a true artist scorned to take a short cut in the hope of escaping some necessary drudgery, or seem to be that which she was not. Superficial she could never become. Her earnestness of nature shone through all her dramatic work, and her womanhood penetrated and warmed into sympathetic fervor the picture which she painted. It was impossible that she could do anything with half a mind; her whole soul was at all times enlisted in her labor. She was surrounded, happily, by a body of gifted actors, at the beginning of her career, from whom she could learn all the traditions of her art. Thus she inherited, in a direct line, all that had been contributed by the richly-endowed beings who had preceded her. She learned eagerly all that they could teach, and added new parts to her *répertoire* so rapidly that her industry became no less remarkable than her ability. It was well for her that she was not deaf to the advice of those who counseled her to go slowly and surely up each grade of her profession. Thus she escaped the humiliation of retracing any step once taken.

It was not long before she had passed over all the toilsome steps which lead to the summit. She filled, in a few years, important first positions in the leading theaters of New Orleans, Philadelphia, and New York. Her rivals were numerous, and they possessed advantages which she lacked in feature and in person. She overtopped them all, and proved that these are only accessories, not essentials of the art — that industry and perseverance, allied to mind and character, will accomplish the end far more quickly

than unassisted beauty or influence. At an early age she was admitted into the Park Theater in New York as a leading actress. That theater then held a rank and exercised an influence which were superior to those of any other in the country, and the excellence of its actors, the discipline of its management, were acknowledged with pride by all professionals. Here she met with the higher influences of her profession. She fell under the instruction of a gentleman like Peter Richings, one of the greatest of the old stage-managers, and here she was subjected to the critical judgment of the best writers of the land. She passed the ordeal triumphantly, rising still higher and higher as the years went on.

Her experience with Mr. Macready began here. That extraordinary man, whose career was not unlike her own, immediately became interested in the gifted woman who supported him. He had attained his own position in the Old World against difficulties which would have appalled less heroic souls. With little of grace to assist — tall and gaunt in form, with a voice of unprepossessing quality, an expression of harshness peculiar to his nature, a temper morose and sullen — he had by his extraordinary perseverance and industry overcome and surpassed such rivals as Kean, Vandenhoff, and Young — men who possessed all that he lacked. He scorned indulgence; he thrust aside all the obstacles in his path, and at last stood alone at the head of the English stage, the center of a band of adoring followers, the idol of a select social circle, the founder of a school, and the pillar of the contempo-

raneous drama. The remarkable additions made to the volume of dramatic literature during the life-time of Mr. Macready were mainly due to his influence. He assisted and encouraged the writers of his time, and they rewarded him with a series of characters rivaling in number those of Betterton, and excelling them in their quality. He inaugurated the school of patient study, and exploded the theory which indolence has always set up in favor of untutored genius, that because an Edmund Kean, bringing a divine spark from heaven, set aside all models and scorned the trammels of use and tradition, every feeble imitator of his faults must exhibit the same lofty disregard; but they were not all Keans, and the plodding actor who made nature his study, and exhausted all appliances for his improvement, soon left the genius far in the rear.

His influence upon his time was remarkable, and upon the kindred spirits of Charlotte Cushman the revelation of his art fell like a message of inspiration. She always maintained that she had groped in the darkness until she met Mr. Macready and learned his methods. She now followed his example in laboriously seeking in every character she played the nicer shades of meaning, the fugitive impressions which elude the superficial scholar; and tracing in every line for purpose and plan, she brought to her performances a harmony and completeness which have never been surpassed. Applying these principles to the study of her great work, she gave *Lady Macbeth* new intensity, and developed new beauties in the

realization of that extraordinary character. Until the era of foreign importation, when it was still the fashion to admire the products of our own institutions and soil, this performance of hers occupied the first place in public esteem. The approach of age, and the weakness which comes of disease, never impaired the majesty of this work, and to the last she was the greatest *Lady Macbeth* of her age.

Glancing over the governing periods of her life, the most important event which occurred about the time now being considered was her visit to England. She had gained all that her own country could give of honor or profit, and it was then the custom for the artist to seek a fresh stamp from a foreign mint. She was also encouraged by Macready to make the trip. He foresaw the success in waiting for her there, where all the traditions of her art were cradled. This was her only influence outside of her own breast. But she had a friend in that indomitable will which never counseled wrongly or rashly. Poor and unknown she arrived in the great city of London, where she had come to claim a place among her kindred in her art. Since the death of Siddons and O'Neil, no such tragic actress had challenged attention or filled the places of those regal heroines. Ellen Tree had abandoned tragedy to assist in the advancement of her husband's fame, and Mrs. Warner had only a partial claim to greatness. The debt which the new land had contracted when the mother country gave to her a Cooke, a Vandenhoff, and all those great actors of the beginning of the century, was about to be repaid in the

person of our first great actress of native growth. The attempt was hazardous, failure almost inevitable; the reward of success, the throne of the tragic muse where Siddons had sat. The spirit of Charlotte Cushman rose to the height of her position, and she chose wisely the modest plan of opening in a support to Mr. Forrest, then about to begin his second engagement in London. She stood by him when he breasted the storm of abuse which the friends of Macready had prepared, and before which he was forced to bow. The reception overwhelmed him, and he gave up his engagement abruptly, leaving the opportunity to Charlotte Cushman of a distinct engagement, which she instantly seized upon, appearing as *Bianca* in "Fazio," and achieving an immediate success. The house was crowded. Fashion jostled against democracy for places, and the wit and the critic, the beauty and the fop, the old play-goer and the new, the lover of Macready and his enemy, were mingled in that vast throng upon whose decision hung the fate of Charlotte Cushman. Only those who have realized it can conceive the heart sickness, the fearful hope, the hunger of the soul, on such occasions as this. All the study of a life has led up to this one night; all the supports of the future rest upon it. In distant homes dependent hearts are beating with anxiety and fear, for their fate also hangs upon this chance; and one can feel how great was the ordeal when, with his last kiss to his wife before making his first appearance in London, Edmund Kean exclaimed, "Mary, if I succeed to-night I shall go mad." These are the worldly stakes, while the higher aspirations for

power as a means of good, for place as a step from which a great art may be still further advanced, animate the courage and, the first thrill of fear over, sustain the sinking heart.

The journals of the time and living witnesses have declared that the vast audience was thrilled by the acting of Miss Cushman. She had reached the summit of her hopes. The accepted head of her profession in both countries, she could now enjoy the fruits of her years of labor. She played a round of her great characters, and for many weeks filled the theater with *Lady Macbeth*, *Romeo*, *Katharine*, and *Meg Merrilies*. In the latter play she found a character which will forever be associated with her name. Out of a sketch she created a rounded, complete picture, and one which she never ceased touching and embellishing to the end of her life. Glancing hastily over the remainder of her career, she is found, on her return to her own country, playing remarkably successful engagements and amassing a rapid fortune, which she showed much wisdom in investing. To the last her qualities never failed her. Her performances always partook of the best that was in the woman herself. She never spared herself, or slighted her work, and she died almost in harness, preparing new work, new plans, which she was destined never to fulfill.

It was my own good fortune to have taken part in many of her great, as well as in some of her unique, performances. I was in the cast when she first essayed the part of *Cardinal Wolsey*, in which she copied faithfully the style of Macready — a very

remarkable achievement for a woman. When she played *Hamlet* afterward in Boston I was also in the cast. She gave a novel color to that complex character, and, as she wore that night the borrowed mantle of my great colleague, and the now recognized world representative of the melancholy Dane, she may be said to have been the first of that long line of disputants for a robe which you and I and all lovers of the art will fervently hope may remain upon its present shoulders for many years yet to come. It is not my purpose to dwell in detail upon her performances. It is not in the power of the narrator to call up to the listener's mind the perfect portrait, instinct with life, which the artist paints. The spirit of that likeness departs when the beating heart is stilled, and " newer gauds entrance the fresher mind."

I set down the public career of Charlotte Cushman hastily and without detail or elaboration, and her work may now be briefly summed up. She came from a life of seclusion and retirement into an active and engrossing profession. Her antecedents were not of the stage; she had no influence to push her fortunes save those which God had given her. She became an actress at a time when it was necessary to do something more than carry expensive costumes upon an attractive body, and wander through a play the subject only of the lorgnette and the eyeglass. She found her place at once. The vigor of her intellect, the true, earnest nature of the woman, fitted well into an art which demands study as the price of its matchless rewards; and she grasped all the possibilities

before her with a steadfast hand, never shrinking from duty, never looking back from the plow. She left the stage better than she found it, though not so thickly settled by workers like herself. In an age when temptations to wealth were many as the reward of degrading her art, she preserved her fame pure and unstained. Her influence upon the time has been felt in the better taste which is apparent to all who study the drama's history, in the respectful attention which is paid to the illustration of the great dramatic authors, and in a more exalted sphere of usefulness which her example presented to her fellows. She passed from the stage to the platform, and scholars delighted to listen to the tones of that voice which had gladdened them on the stage, now weakened by age, indeed, but still mellow and expressive. She left the stage a memory which it can never afford to part with, and the name of Charlotte Cushman will rank always with the great women of the past — a pride and an incentive.

Her domestic life was passed in an atmosphere of usefulness and affection. She was the support and joy of her family as well as its pride. Giving up all prospect of married happiness at an early age, she became the staff and support, the head of an adopted race, upon which she lavished a mother's tenderness. She lived for many years in Rome, where her cottage became proverbial for open-handed hospitality to all her countrymen, and the Mecca of all artists. Here the gentle nature which never left her shone out in an undisturbed flow of happiness to all studying art at

the fountain-head of inspiration. Among the ruins of that great city she found her recreation in deeds of mercy and kindness. Her name became a household word with all travelers from her own country; and when the disease which at last carried her off was first discovered, the sympathy which was extended to her from all degrees of people testified to her fame and influence. To those who were permitted to know her well, there was a sweetness, a gentleness, a soft womanliness about her which the world never suspected, which judged her only by her public performances.

She had learned much from books, but more from men, and she possessed a remarkable facility of expression by which her knowledge became available. She was well informed on all public matters, and invariably felt a deep interest in the prosperity of her country. She had that unusual readiness of speech and repose of thought which enabled her upon meeting a friend or acquaintance to begin the conversation appropriately, govern its progress easily, and close it without leaving anything unsaid which she would wish to have spoken. She suffered acutely for years from a disease which required constant nursing, and she exhibited patience and fortitude in carrying her sorrow. She was supported for years by the companionship of a friend who survived her, and whose devotion is a testimony to the winning and attractive character of her lost friend. She amassed a considerable fortune, which she bequeathed to the children of her adopted son, making at the same time thoughtful provision for other loved ones. Losses of property and shrinkages in values

made her more saving as age came on, but she never deserved the name of miser. With an open hand for all cases of true charity, she had the sense and the courage to discriminate between the deserving and the undeserving. Her companions were always of her own high standard. She ranked among her intimate friends the highest and noblest in the land, and thus lifted her profession into its proper atmosphere. She was a Christian woman and devoutly believed in a future reward. The quiet and uneventful character of her domestic history is its highest praise. The disease against whose advances she had struggled for years at length conquered her. From her native city, whence so many years before she had gone out into life to do battle and to conquer, and to which she had in her years of usefulness and honor brought back fame which is nobly embalmed in a temple of learning bearing her name, she went out into that other life which is the recompense of this, laid down the burden of her cares, and, surrounded by her loving friends and the tearful respect of a whole nation, passed on to her reward.

APPENDIX

389 STATE STREET, BRIDGEPORT, CONN.,
December 31, 1888.

To the Secretary of The Dunlap Society.

MY DEAR SIR: In compliance with your request, I very cheerfully send as full a list of characters performed by Miss Cushman as I have been able to make out.

On the 4th, 5th, and 6th pages of the papers sent are the dates of Miss C.'s first performance in New York of the characters appended, and I would particularly call your attention to her representation of *Meg Merrilies* on the 15th of May, 1837, and Jan. 25th, 1839 — disproving the oft-repeated story of her first undertaking it to oblige Mr. Braham, who did not play in New York until December, 1840, and did not appear in "Guy Mannering" during his entire engagement.

I desired to run through Miss C.'s performances as entered in my diary until I reached *Lady Gay Spanker*, which I think was really her first great popular success in New York. Her wonderful performance of *Nancy Sykes* did not draw one single full house, as you may notice at February 7th and June 25th, 1839, and also on her benefit night, February 15th, 1840. Miss Cushman was very lightly esteemed by the Park audience until after being patronized by Mr. Macready. The receipts mentioned are taken from the original cash book of the old Park Theater.

I remain, truly yours,

JOS. N. IRELAND.

A LIST OF CHARACTERS

PERFORMED BY MISS CHARLOTTE CUSHMAN.

AGNES . . . . . *Walder the Avenger.*
ALADDIN . . . . . *Aladdin.*
ALDABELLA . . . . . *Fazio.*
ALICIA . . . . . *Jane Shore.*
ALITHEA . . . . . *Country Girl.*
ANGIOLINA . . . . . *Marino Faliero.*
AUGUSTA . . . . . *The Banker's Wife.*
BEATRICE . . . . . *Much Ado About Nothing.*
BELVIDERA . . . . . *Venice Preserved.*
BERTHA . . . . . *Point of Honor.*
BETTY . . . . . *Clandestine Marriage.*
BIANCA . . . . . *Fazio.*
CARDINAL WOLSEY . . . . . *Henry VIII.*
COUNT BELINO . . . . . *The Devil's Bridge.*
COUNTESS . . . . . *Love.*
COUNTESS DE MORVILLE . . . . . *Therese.*
COUNTESS DE NOVARA . . . . *A Peculiar Position.*
COUNTESS WINTERSEN . . . . . *The Stranger.*
CARLOS . . . . . *Velasco.*
CASPAR HAUSER . . . . . *Caspar Hauser.*
CATHARINE . . . . . *St. Patrick's Eve.*
CATHARINE . . . . . *Catharine & Petruchio.*

CECILIA . . . . . *Rural Felicity.*
CELESTINE . . . . . *Father and Son.*
CHARLOTTE RUSPORT . . . . . *The West Indian.*
CHERUBINO . . . . . *Marriage of Figaro.*
CICELY HOMESPUN . . . . . *Heir at Law.*
CLARA . . . . . *Matrimony.*
CLARINDA . . . . . *Suspicious Husband.*
CLAUDE MELNOTTE . . . . . *Lady of Lyons.*
CLORINDA . . . . . *Robin Hood.*
CONSTANCE . . . . . *Love Chase.*
CORDELIA . . . . . *King Lear.*
DUCHESS DE TORRENUEVADA,
Faint Heart Never Won Fair Lady.
DESDEMONA . . . . . *Othello.*
DINAH PRIMROSE . . . . . *Young Quaker.*
DOROTHY . . . . . *No Song, No Supper.*
EMPRESS . . . . . *Love.*
ELIZA . . . . . *Dumb Belle.*
ELLEN RIVERS . . . . . *Patrician & Parvenu.*
ELSPY . . . . . *Captain Kyd.*
ELVIRA . . . . . *Pizarro.*
EMILIA . . . . . *Othello.*
EMILY WARDLE . . . . . *Pickwick Club.*
EMILY WORTHINGTON . . . . . *Poor Gentleman.*
EMMA . . . . . *William Tell.*
ERNESTINE . . . . . *Loan of a Lover.*
ERNESTINE . . . . . *Our Mary Anne.*
ESTIFANIA . . . . . *Rule a Wife and Have a Wife.*
EUDIGA . . . . . *Charles XII.*
EUGENIA . . . . . *Free and Easy.*
EUSTACE . . . . . *Woman's Wit.*

EUPHRASIA . . . . . *Siege of Rochelle.*
EVADNE . . . . . *The Bridal.*
FANNY SQUEERS . . . . . *Nicholas Nickleby.*
FLORABEL . . . . . *The Wife.*
FLORINDA . . . . . *The Apostate.*
FRANCINE . . . . . *Grist to the Mill.*
GABRIELLE . . . . . *Tom Noddy's Secret.*
GONERIL . . . . . *King Lear.*
GWYNNETH VAUGHN . . . . . *The Village Coquette.*
HAMLET . . . . . *Hamlet.*
HARRIET . . . . . *Is He Jealous.*
HARRIET . . . . . *Forest Rose.*
HELEN . . . . . *Hunchback.*
HELEN DE ROSALVI . . . . . *Hunter of the Alps.*
HELEN MCGREGOR . . . . . *Rob Roy.*
HELEN WORRETT . . . . . *Man and Wife.*
HERMIONE . . . . . *Damon and Pythias.*
HERO . . . . . *Woman's Wit.*
HYPOLITA . . . . . *She Would & She Would Not.*
ION . . . . . *Ion.*
ISABELLE . . . . . *Isabelle; or, Woman's Life.*
ISABELLA . . . . . *Revenge.*
JANE . . . . . *Tom and Jerry.*
JANE SHORE . . . . . *Jane Shore.*
JANET PRIDE . . . . . *Janet Pride.*
JEANIE DEANS . . . . . *Heart of Mid-Lothian.*
JOAN OF ARC . . . . . *The Maid of Orleans.*
JOSEPHINE . . . . . *Werner.*
JULIA . . . . . *The Rivals.*
JULIA . . . . . *The Hunchback.*
JULIANA . . . . . *Honeymoon.*

JULIE . . . . . *Rival Pages.*
JULIE DE MORTEMAR . . . . . *Richelieu.*
JOHN ROLF . . . . . *Pocahontas.*
KATE MORTON . . . . . *My Sister Kate.*
KITTY . . . . . *Ways and Means.*
LADY AMARANTH . . . . . *Wild Oats.*
LADY ARUNDEL . . . . . *The Sea Captain.*
LADY BLANCHE . . . . . *Old Maids.*
LADY CONSTANCE . . . . . *King John.*
LADY ELINOR IRWIN . . *Every One Has His Fault.*
LADY GAY SPANKER . . . . . *London Assurance.*
LADY GRACE . . . . . *Provoked Husband.*
LADY CLIFTON . . . . . *A Lesson of the Heart.*
LADY MACBETH . . . . . *Macbeth.*
LADY PERCY . . . . . *Henry IV.*
LADY RANDOLPH . . . . . *Douglas.*
LADY TEAZLE . . . . . *School for Scandal.*
LADY TOWNLY . . . . . *Provoked Husband.*
LADY WM. DAVENTRY . . . . . *The West End.*
LAURA . . . . . *The Genoese.*
LOUISE . . . . . *Jacques Stropp.*
LOUISE . . . . . *Village Doctor.*
LYDIA . . . . . *Agnes de Vere.*
LYDIA LANGUISH . . . . . *The Rivals.*
MARCHIONESS . . . . . *Child of Nature.*
MARCHIONESS DE VERMONT . . . . *Ladder of Love.*
MADAME BRAVURA . . . . . *Pet of the Petticoats.*
MADAME ROSELHEIM . . . . *Maid of Mariendorpt.*
MRS. BEVERLY . . . . . *The Gamester.*
MRS. BROWN . . . . . *Kill or Cure.*
MRS. FORD . . . . . *Merry Wives of Windsor.*

MRS. GLENROY . . . . . *Town and Country.*
MRS. HALLER . . . . . *The Stranger.*
MRS. LYNX . . . . . *Married Life.*
MRS. OAKLEY . . . . . *Jealous Wife.*
MRS. PAGE . . . . . *Merry Wives of Windsor.*
MRS. PEMBERTON . . . . . *My Sister Kate.*
MRS. SIMPSON . . . . . *Simpson & Co.*
MRS. SNAPLEY . . . . . *Dancing Barber.*
MRS. SOMERTON . . . . . *My Neighbor's Wife.*
MRS. SULLEN . . . . . *Beaux' Stratagem.*
MRS. TRICTRAC . . . . . *Married Rake.*
MISS BLANDFORD . . . . . *Speed the Plough.*
MAGDALENE . . . . . *White Horse of the Peppers.*
MARGARET . . . . . *King and Freebooter.*
MARIANA . . . . . *The Wife.*
MARIAN MAYLEY . . . . *What Will the World Say.*
MARIA GRAZIE . . . . . *The Brigand.*
MARY . . . . . *Tom Noddy's Secret.*
MARY STUART . . . . . *Mary Stuart.*
MARY WILSON . . . . . *Strange Gentleman.*
MEG MERRILIES . . . . . *Guy Mannering.*
MIMI . . . . . *Pet of the Petticoats.*
MILLWOOD . . . . . *George Barnwell.*
MONTALDO . . . . . *The Genoese.*
NAHMEOKEE . . . . . *Metamora.*
THE NAIAD QUEEN . . . . . *Naiad Queen.*
NANCY SYKES . . . . . *Oliver Twist.*
NINA . . . . . *Carnival at Naples.*
NINA SFORZA . . . . . *Nina Sforza.*
OBERON . . . . . *Midsummer Night's Dream.*
PRINCE ALFONSO . . . . . *Masaniello.*

PRINCESS ELVIRA . . . . . *Masaniello.*
PATRICK . . . . . *The Poor Soldier.*
PAUL . . . . . *Pet of the Petticoats.*
PAULINE . . . . . *Lady of Lyons.*
PETER WILKINS . . . . . *Peter Wilkins.*
PORTIA . . . . . *Merchant of Venice.*
PRIESTESS . . . . . *Brutus.*
QUEEN CHRISTINE OF SWEDEN . . . *Two Queens.*
QUEEN ELIZABETH . . . . . *Richard III.*
QUEEN GERTRUDE . . . . . *Hamlet.*
QUEEN KATHARINE . . . . . *Henry VIII.*
RACHEL HEYWOOD . . . . . *Rent Day.*
RAVINA . . . . . *Miller and His Men.*
ROMEO . . . . . *Romeo & Juliet.*
ROSALIND . . . . . *As You Like It.*
ROSAMOND . . . . . *Borrowed Feathers.*
ROSE SIDNEY . . . . . *Secrets Worth Knowing.*
SAGA . . . . . *Last Days of Pompeii.*
SARAH SNARE . . . . . *Single Life.*
SEMIRAMIS . . . . . *Semiramis.*
SENONA . . . . . *Gladiator.*
SERVIA . . . . . *Virginius.*
SMIKE . . . . . *Nicholas Nickleby.*
SUE . . . . . *Tom and Jerry.*
THALABA . . . . . *Thalaba the Destroyer.*
THEODORE . . . . . *Lafitte.*
THERESE . . . . . *Therese.*
THERESA . . . . . *Maid of Croissy.*
LA TISBE . . . . . *Actress of Padua.*
TOM TUG . . . . . *The Waterman.*
TULLIA . . . . . *Brutus.*

URSULA . . . . . *Rienzi.*
VETTORIA . . . . . *Knight of the Golden Fleece.*
VICTORIA . . . . . *Bold Stroke for a Husband.*
VIOLA . . . . . *Twelfth Night.*
VIOLANTE . . . . . *The Wonder.*
VOLANTE . . . . . *Honey Moon.*
VOLUMNIA . . . . . *Coriolanus.*
WIDOW CHEERLY . . . . . *Soldier's Daughter.*
WIDOW MELNOTTE . . . . . *Lady of Lyons.*
ZAMINE . . . . . *Cataract of the Ganges.*
ZULIEMA . . . . . *Abon Hassan.*
ZUZU . . . . . *Zazezizozu.*

The foregoing list is from my own diary of Miss Cushman's performances in New York.

The following characters are from printed works, biographical or otherwise:

In April, 1835, at the Tremont Theater, Boston, Miss Cushman made her début as the *Countess Almaviva*, in the "Marriage of Figaró," and soon after personated *Lucy Bertram*, in "Guy Mannering." I find no exact date of her first playing *Lady Macbeth*, at the St. Charles Theater, New Orleans.

On the 10th of October, 1836, according to Phelps's "Players of a Century," Miss Cushman made her first appearance in Albany as *Lady Macbeth* to Booth's *Macbeth*. She subsequently played there, according to the same book, the following characters, viz.:

COUNT BELINO . . . . . *Devil's Bridge.*
HELEN MCGREGOR . . . . . *Rob Roy.*
ALICIA . . . . . *Jane Shore.*
HENRY . . . . . *Speed the Plough.*
FLORANTHE . . . . . *Mountaineers.*

MRS. HALLER . . . . . *Stranger.*
MRS. LYNX . . . . . *Married Life.*
JOAN OF ARC . . . . . *Maid of Orleans.*
MARGARET OF BURGUNDY . . . . . *Tower of Nesle.*
JACK HORNER . . . . . *Greville Cross.*
LOUISE . . . . . *Norman Leslie.*
EMILIA . . . . . *Othello.*
ALVEDSON (?) . . . . . *Two Galley Slaves.*
GEORGE FAIRMAN . . . . . *The Liberty Tree.*
LUCY CLIFTON . . . . . *The Fiend of Eddystone.*
HENRY GERMAIN . . . . . *Gambler's Fate.*
PORTIA . . . . . *Merchant of Venice.*
JULIA . . . . . *Hunchback.*
TULLIA . . . . . *Brutus.*
ZORILDA . . . . . *Timour the Tartar.*
BELVIDERA . . . . . *Venice Preserved.*
ROXANA . . . . . *Alexander the Great.*
ROMEO . . . . . *Romeo & Juliet.*

CHRONOLOGICAL LIST

OF MISS CUSHMAN'S EARLIER PERFORMANCES IN NEW YORK.

AT BOWERY THEATER.

1836.

Sept. 12.—As Lady Macbeth . . . .
" 13.—Helen McGregor . . . .
" 17.—Alicia . . . . . *Jane Shore.*
Patrick . . . . . *Poor Soldier.*

AT NATIONAL THEATER

(afterwards Wallack's) — under Mr. Hackett's management.

1837.

April 21.— Romeo . . . . . *Romeo & Juliet.*
" 26.— Patrick . . . . . *Poor Soldier.*
" 27.— Count Belino & Tom Tug,
Devil's Bridge and Waterman.
May 8.— Lady Macbeth . . . . . *Macbeth.*
" 9.— Elvira . . . . . *Pizarro.*
" 12.— Queen Gertrude . . . . . *Hamlet.*
" 15.— Meg Merrilies, to Plumer's Henry Bertram, Miss Watson's Julia Mannering, and Mrs. Watson's Lucy Bertram.

1837.

May 16.— HELEN MCGREGOR . . . . . *Rob Roy.*
" 18.— ALICIA . . . . . *Jane Shore.*
" 23.— TULLIA . . . . . *Brutus.*

AT THE PARK THEATER, NEW YORK.

Aug. 26.— PATRICK (her first night) . *The Poor Soldier.*
" 28.— MRS. TRICTRAC . . . . . *Married Rake.*
" 31.— COUNTESS DE NOVARA . *Peculiar Position.*
Sept. 2.— CASPAR HAUSER . . . . *Caspar Hauser.*
HARRIET . . . . . *Forest Rose.*
" 3.— VETTORIA . . *Knight of the Golden Fleece.*
" 7.— CHARLOTTE . . . . . *The Hypocrite.*
" 12.— CHERUBINO . . . . *Marriage of Figaro.*
DOROTHY . . . . . *No Song, No Supper.*
" 15.— MARY WILSON . . . *Strange Gentleman.*
" 19.— GONERIL . . . . . *King Lear.*
Oct. 3.— PRIESTESS . . . . . *Brutus.*
" 9.— SERVIA . . . . . *Virginius.*
" 13.— QUEEN GERTRUDE . . . . . *Hamlet.*
COUNTESS . . . . . *Therese.*
" 14.— PAUL . . . . . *The Pet of the Petticoats.*
" 27.— ALICIA . . . . . *Jane Shore.*
Nov. 7.— CHRISTINE OF SWEDEN . . *Two Queens.*
" 11.— JULIE . . . . . *Rival Pages.*
" 18.— LAURA . . . . . *The Genoese.*
" 25.— EUDIGA . . . . . *Charles XII.*
" 27.— KITTY . . . . . *Ways and Means.*

1837.

Dec. 11.— MRS. LYNX . . . . . *Married Life.*
" 12.— MRS. SOMERTON . . *My Neighbor's Wife.*
" 14.— SUE . . . . . *Tom and Jerry.*
" 16.— HELEN . . . . . *Hunchback.*
" 18.— EMILIA . . . . . *Othello.*
" 20.— PRINCE ALFONSO . . . . . *Masaniello.*
" 21.— LADY MACBETH . . . . . *Macbeth.*
" 22.— SENONA . . . . . *Gladiator.*
" 25.— HERMIONE . . . . . *Damon & Pythias.*
" 26.— NAHMEOKEE . . . . . *Metamora.*
" 29.— EMMA . . . . . *William Tell.*
" 30.— ALADDIN . . . . . *Aladdin.*

1838.

Jan. 3.— TULLIA . . . . . *Brutus.*
" 8.— QUEEN ELIZABETH . . . . *Richard III.*
" 11.— VOLUMNIA . . . . . *Coriolanus.*
" 20.— CONSTANCE . . . . . *Love Chase.*
Feb. 1.— ELLEN RIVERS . . *Patrician & Parvenu.*
ZULIEMA . . . . . *Abon Hassan.*
" 8.— JOHN ROLF . . . . . *Pocahontas.*
" 13.— HELEN MCGREGOR . . . . . *Rob Roy.*
" 15.— ZUZU . . . . . *Zazezizozu.*
Mar. 1.— ZAMINE . . . . . *Cataract of the Ganges.*
" 9.— LYDIA . . . . . *Agnes de Vere.*
" 15.— EMILY WARDLE . . . . . *Sam Weller.*
Apl. 9.— EUPHEMIA . . . . . *Siege of Rochelle.*
May 14.— WIDOW MELNOTTE . . . *Lady of Lyons.*

1838.

June 9.— LADY AMARANTH . . . . . *Wild Oats.*
" 13.— LADY TEAZLE . . . . *School for Scandal.*
" 28.— CLAUDE MELNOTTE . . . *Lady of Lyons.*
" 30.— BETTY . . . . . *Clandestine Marriage.*
CECILIA . . . . . *Rural Felicity.*
Aug. 23.— HERO . . . . . *Woman's Wit.*
" 27.— LADY EMILY . . . . . *Irish Ambassador.*
Sept. 17.— ERNESTINE . . . . . *Loan of a Lover.*
Oct. 3.— FLORABEL . . . . . *The Wife.*
" 9.— HELENA . . . . . *Hunter of the Alps.*
" 12.— EUSTACE . . . . . *Woman's Wit.*
" 17.— MRS. GLENROY . . . *Town and Country.*
" 22.— MAGDALENE . *White Horse of the Peppers.*
" 29.— MARCHIONESS . . . . . *Ladder of Love.*
Nov. 5.— EUGENIA . . . . . *Free and Easy.*
" 17. { GOSSAMER GADFLY . . . . *The Brothers.*
{ EDWIN VERE GADFLY . . " "
" 26.— LADY PERCY . . . . . *Henry IV.*
Dec. 7.— MRS. FORD . . *Merry Wives of Windsor.*
" 14.— MARY . . . . . *Tom Noddy's Secret.*
" 20.— CARLOS . . . . . *Velasco.*
" 25.— MILLWOOD . . . . . *George Barnwell.*
" 28.— MME. ROSALHEIM . *Maid of Mariendorpt.*

1839.

Jan. 7.— ROMEO . . . . . *Romeo & Juliet.*
PORTIA . . . . . *Merchant of Venice.*
" 8.— JEANIE DEANS . . *Heart of Mid-Lothian.*

1839.

Jan. 17.— MARIA GRAZIE . . . . . *Brigand.*

" 25.— GUY MANNERING —

COL. MANNERING.....*Mr. Brough.*
HENRY BERTRAM.....*Mr. Jones.*
DOMINIE SAMPSON .....*Mr. Chippendale.*
DIRCK HATTERAICH .....*Mr. Richings.*
DANDIE DINMONT. .....*Mr. Placide.*
GABRIEL.....*Mr. Morley.*
JULIA MANNERING.....*Mrs. Bailey.*
LUCY BERTRAM .....*Mrs. Richardson.*
MRS. MCCANDLISH.....*Mrs. Wheatley.*
MEG MERRILIES .....*MISS CUSHMAN.*

" 25.— CELESTINE . . . . . *Father and Son.*

Feb. 1.— ELVIRA . . . . . *Pizarro.*
FANNY SQUEERS . . . *Nicholas Nickleby.*

" 7.— NANCY SYKES . . . . . *Oliver Twist.*
And FANNY SQUEERS — to $250.50.

Same bill	2d	performance	. . .	$190.25
" "	3d	"	. . .	207.25
" "	4th	"	. . .	181.75
" "	5th	"	. . .	160.25
" "	6th	"	. . .	209.50

Feb. 21.— MRS. MORTIMER . *Laugh When You Can.*

" 25.— URSULA . . . . . *Rienzi.*

" 27.— MRS. SNAPLY . . . . . *Dancing Barber.*

Mar. 7.— MARGARET . . . . . *King & Freebooter.*

" 11.— PETER WILKINS . . . . . *Peter Wilkins.*

" 18.— THEODORE . . . . . *Lafitte.*

" 25.— SAGA . . . . . *Last Days of Pompeii.*

1839.

Apl. 2.— MRS. MIZZLEMINX . . . *Mr. Greenfinch.*
" 3.— CLORINDA . . . . . *Robin Hood.*
June 8.— MONTALDO . . . . . *The Genoese.*
" 25.— OLIVER TWIST (14th time), NICHOLAS NICKLEBY (24th time), to $151.25.
July 23.— ELSPY . . . . . *Capt. Kyd.*
Aug. 3.— JOAN OF ARC . . . . . *Maid of Orleans.*
" 6.— JULIA . . . . . *My Sister Kate.*
" 9.— JULIA . . . . . *Rivals.*
" 24.— PATRICIAN & PARVENU AND OLIVER TWIST, with Miss Cushman in both pieces, to $100!
" 28.— ALDABELLA . . . . . *Fazio.*
Oct. 11.— ROSAMOND . . . . . *Borrowed Feathers.*
" 14.— ALITHEA . . . . . *Country Girl.*
" 21.— SARAH SNARE . . . . . *Single Life.*
" 22.— MADAME BRAVURA . *Pet of the Petticoats.*
KITTY . . . . . *Ways & Means.*
" 30.— LOUISE . . . . . *Village Doctor.*
ELIZA . . . . . *Dumb Belle.*
Nov. 18.— EMILY WORTHINGTON . *Poor Gentleman.*
Dec. 25.— JANE . . . . . *Tom & Jerry.*

1840.

Jan. 17.— EMPRESS . . . . . *Love.*
" 28.— ISABELLA . . . . . *Revenge.*
" 29.— MRS. BEVERLEY . . . . . *Gamester.*
Feb. 10.— MRS. MALFORT . . . *Soldier's Daughter.*

1840.

Feb. 15.— LADY TEAZLE & NANCY SYKES, for Miss Cushman's benefit — to $152.25.
" 19.— BEATRICE . . . . . *Much Ado, etc.*
Mar. 17.— LADY GRACE . . . . *Provoked Husband.*
" 23.— MARY STUART . . . . . *Mary Stuart.*
Apl. 28.— PAULINE . . . . . *Lady of Lyons.*
May 4.— VICTORIA . . *Bold Stroke for a Husband.*

1841.

Aug. 30.— OBERON . . . *Midsummer Night's Dream.*
Sept. 1.— THERESE . . . . . *Maid of Croissy.*
" 11.— MRS. SULLEN . . . . . *Belle's Stratagem.*
" 14.— ESTIFANIA . *Rule a Wife, and Have a Wife.*
" 20.— MRS. PAGE . . . . . *Merry Wives.*
" 21.— MARCHIONESS . . . . . *Child of Nature.*
" 30.— LYDIA LANGUISH . . . . . *Rivals.*
Oct. 1.— RAVINA . . . . . *Miller & His Men.*
" 11.— LADY GAY SPANKER . *London Assurance.*

SIR HARCOURT COURTLY.....*Mr. Placide.*
CHARLES COURTLY..... .....*Mr. Wheatley.*
MAX HARKAWAY .....*Mr. John Fisher.*
SPANKER.....*Mr. W. H. Williams.*
DAZZLE.....*Mr. J. S. Browne.*
MARK MEDDLE.....*Mr. Latham.*
COOL..... .....*Mr. A. Andrews.*
ISAACS..... *Mr. Gallott.*
MARTIN.....*Mr. Denison.*
LADY GAY SPANKER .....*Miss Cushman.*
GRACE HARKAWAY.....*Miss Clarendon.*
PERT.....*Mrs. Vernon.*

RECEIPTS TO LONDON ASSURANCE.

1841.

Oct.	11	$600.75
"	12	603.50
"	13	611.75
"	14	665.75
"	15	734.50
"	16	680.50
"	18	848.00
"	19	786.50
"	20	687.00
"	21	751.25
"	22	677.75
"	23	418.50
"	25	616.50
"	26	519.50
"	27	696.00
"	28	696.75
"	29	709.75
"	30	356.75
Nov.	1 (Mr. Simpson as Dazzle)	439.50
"	3	437.25

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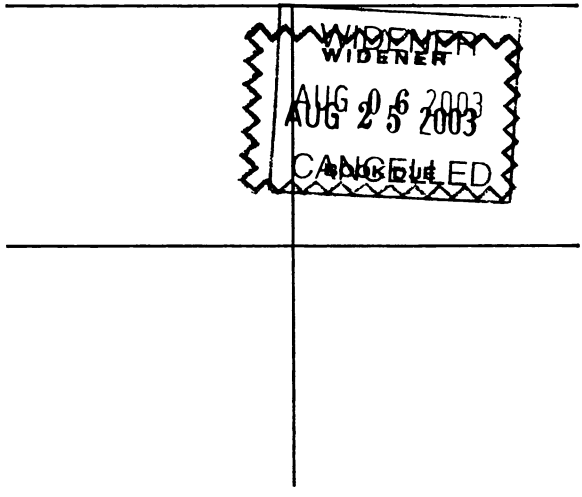

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